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LITTLE GARDEN IN SICILY

GEORGES D'ESPAGNAT

PURCHASED BY WILLIAM S. STIMMEL ESQ., PITTSBURGH

INTERNATIONAL ART AT THE CARNEGIE INSTITUTE

BY CHRISTIAN BRINTON

WE HAVE, during the past score of years, been accumulating a debt of gratitude to the Carnegie Institute. Annually, with the single exception of last season, there have been held in Pittsburgh joint exhibitions of native and foreign paintings which, for catholicity of choice and propriety of installation, have been unsurpassed anywhere in the country. These displays, always international in character, have seldom failed to give a suggestive survey of current transatlantic production as seen beside the work of our leading home talents. On this occasion, which marked the twentieth year of the Institute, it was but fitting that the Europeans alone should have been represented since it is they who, season after season, have added chief lustre to the occasion. Owing to the fact that much of the work recently on view at the

Panama-Pacific Exposition has perforce remained on this side, it was possible to assemble within the spacious and hospitable confines of the Carnegie the contributions of six different nations, *viz.*: France, Belgium, Italy, England, Germany, and Sweden. These collections constituted a memorable ensemble, and taken individually the offerings of the several nations were not without significance.

By far the most imposing numerically and also the most comprehensive from an historical standpoint was the French section, which comprised the French Retrospective and the French Contemporary Collections lately seen in San Francisco. Exhibited by special arrangement with the officials of the French Government and through the courtesy of the Director of the Luxembourg Museum, M. Léonce Bénédicté,

*The French and Belgian section of this Exhibition selected from the Panama-Pacific International Exposition is circulated under the auspices of the Albright Art Gallery and the direction of Miss Cornelia B. Sage. It has already been shown in the Art Institute of Chicago, at the City Museum, St. Louis, and the Albright Gallery, Buffalo. After leaving Pittsburgh it will go to the Exposition in Toronto and to the Art Museums in Detroit and Toledo. Twenty-one sales were made from the collection up to the time it went to Pittsburgh.



LUCIEN SIMON

THE GONDOLA



MORNING

CAMILLO INNOCENTI

the Retrospective Collection could scarcely fail to revive memories of the past as well as to point the pathway of subsequent endeavor. The fervid spirits who, a generation ago, constituted the vanguard of modernism were all there, though alas not in equal force. From the ardent, militant Manet we had "Le Balcon", an epoch-making canvas which marked the transition from academic precedent to the potent attraction of contemporary life. Fantin-Latour, saturated with the message of the old masters, yet a modern in his sensitive feeling for atmosphere, was represented by the likeness of his wife, formerly the talented Mlle. Victoria Dubourg, while from Carrière were two subjects, a poignant "Christ on the Cross" and the sympathetic portrait of

"Alphonse Daudet and his Daughter." Names equally significant such as Monet, Renoir, Pissarro, Sisley, Puvis de Chavannes, Degas, and Cazin were also not without representation. And when it came to the veritable initiators of the new movement, the actual formative influences, you had but to turn to Cézanne and Gauguin.

While it must not be assumed that it was such men only who comprised the major portion of the French Retrospective section it was about them that interest mainly focused. Realistic battle-pieces and frank concessions to sentiment or anecdote may be ignored in contemplating the legacy of the sovereign artistic personalities of the later nineteenth century. The art of the Frenchmen is logical and contained. What-



STROLLING PLAYERS

VINCENZO IROLLI

ever their original ideas and ambitions these men take their appointed places in a continuous chain of development, the like of which can be seen nowhere outside of France. And not only did you observe the same qualities prominently to the fore in the Retrospective Collection but in the Contemporary Collection as well. There was Besnard, as patent a classic as any of his predecessors, despite the novelty of theme and treatment displayed in his East Indian types and scenes. There was Maurice Denis, a true child of the Renaissance, bathed in latter-day luminosity, and there were Henri Martin, Georges d'Espagnat, and the austere and restrained Simon studying the perennial problems of light and rhythm in sun-spotted pathway, Sicilian garden, or Venetian gondola. You could not in brief fail to have been stimu-

lated by the French section or convincingly to have realized that, within their given sphere, these particular painters reign supreme.

While not attempting a detailed analysis of the various national offerings lately on view at the Carnegie Institute, mention should be made of the small, compact display of Belgium, which, considering the stressful circumstances, was reasonably indicative of ante-bellum artistic activity in the once prosperous and stalwart little kingdom. The large canvas by Albert Baertsoen, revealing the stern silhouette of Liège in winter with belching stack and snow-covered roof, roadway, and hillside, was typical of this master's work. Gilsoul, Cassiers, and van Rysselberghe were the most copiously represented, the latter's iridescent outdoor sketches being in the

characteristic manner of the Belgian Pointillist school. It was interesting here to note the healthy development of the discoveries of Seurat and Signac. Possessing quite as much luminosity and revealing an even greater regard for form than their French contemporaries, such men as Émile Claus and van Rysselberghe have carried on the work from where Seurat may be said to have left it unfinished yet full of eloquent possibility. The most versatile and accomplished of living Belgian painters, it is to be regretted that van Rysselberghe should not have contributed some of his portraits and figure compositions in order to supplement the scintillating studies of sunlight effect in the Channel Isles or the gardens of the Generalife.

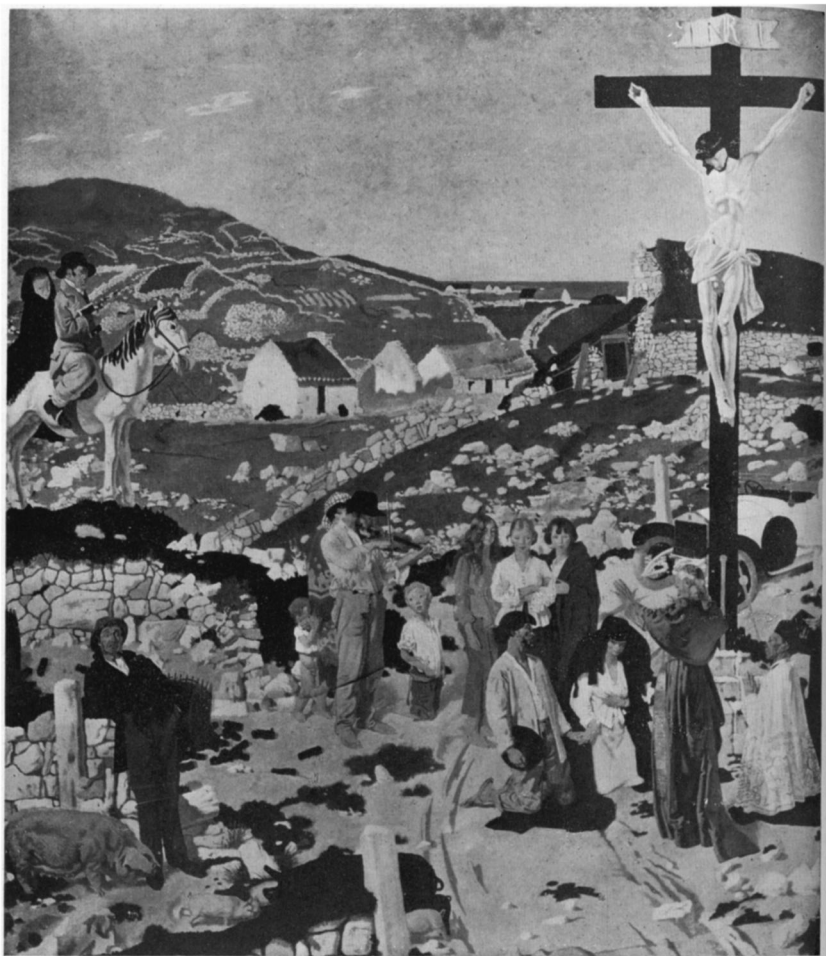
It was the Italian section which, despite its pronounced success at San Francisco, made the least auspicious showing of any of the nations appearing at the Carnegie Institute. A number of works, notably, three characteristic portraits by Mancini had been withdrawn, and a similar fate had overtaken the sumptuous color fantasies of Enrico Lionne. In partial compensation we had, however, Vincenzo Irolli's "Strolling Players," which was quite in the Mancini manner, and certain acceptable canvases by such well-known artists as Carlandi, Emma Ciardi, Favai, the fluent Ettore Tito, and the sprightly and sensitive Innocenti. There is indeed no contemporary Italian painter who for innate grace and charm can be compared with this same Camillo Innocenti. Dexterous though not superficial, he dedicates his powers to the portrayal of the modern woman seen amid the yellow, mauve, or violent iridescence of boudoir or breakfast-room. Innocenti is a modern intimist who, while recalling certain of the diverting Frenchmen, preserves unspoiled his native aesthetic patrimony. At once sensuous and spirited he disclosed beauty in the simplest scenes—the patrician preparing herself for call or fête, the young peasant woman in holiday attire seated in sun-flecked garden.

Despite certain frankly racial characteristics you doubtless failed to perceive in the work of the Italians as thus presented any common striving for kindred results. The physiognomy of the current Italian school appears wanting in definite purpose.

While possessing a flavor quite its own—a conspicuous love of color and richness of tone, it is on the whole lacking in what we may describe as ideation. These men do not, like the Frenchmen, seem to be carrying out a concisely formulated program nor do they, like the Swedes, respond to the call of certain deep-rooted natural impulses. The lesson taught by the earnest-souled Segantini, whose life and art were a single indissoluble unit, has not, alas! been taken to heart by the majority of these latter-day Italians. They do not reveal his emotional ardor or do they evince a compensating intellectual curiosity. The Divisionists, who descend direct from Segantini, and the impetuous Futurists today seem to epitomize the most promising tendencies in contemporary Italian art.

It is a far cry from the sensuous love of surface which marks the efforts of the Italian painters to the solidity of structure and strength of stroke so typical of the contemporary German, and more particularly the Munich, school. Marooned here as a result of the war the German Collection recently at Pittsburgh has been subject to numerous vicissitudes. Already on its return voyage over seas when hostilities were declared, it was precipitately recalled, and, after having been to San Francisco, once more enjoyed the protection of the Carnegie Institute. The chief attractions of the group were a decorative outdoor figure composition by Prof. Leo Putz, a sympathetic portrait of a young girl by Walter Thor, Prof. Heinrich von Zügel's "In the Rhine Meadows," and Wilhelm Hambüchen's "Early Autumn Morning." Erich Kips was not seen to such advantage as a season or so ago, and Heinrich Brüne, in "Picnic in the Wood," merely succeeded in being stodgy and dispiriting. The section as a whole was, however, not without manifest character and interest. It has taken these Teutons several decades to acquire purity of color and ease of stroke, yet they are unmistakably assimilating the essential message of modern art. The crude lubricity so typical of the Prussian painters is moreover not echoed by the Munich men whose work reveals a marked gift for decorative fancy and a seductive richness of tone.

Apart from the Swedish Collection which



A WESTERN WEDDING

WILLIAM ORPEN

has been adequately reviewed in these pages, the remaining attraction at Pittsburg consisted of a small and somewhat hastily assembled group of canvases by certain of the leading young Englishmen. You will, on confronting these informal sketches, have gathered a different conception of modern British art from that which you may until lately have cherished. Newer forces are plainly at work. The progressive campaign carried on by the instructors at the Slade School and the

members of the new English Art Club has borne visible fruit. We no longer see the painfully elaborated story telling picture of the past, but fresh, vital transcriptions of local type and scene. Subject-interest has given place to freely recorded impressions, with the result that oppressive fidelity has been supplemented by feeling and suggestion. Well at the head of the modern British school stands William Orpen, who, quite characteristically, is an Irishman. In his "Western Wedding" and "Afternoon



NAUSICAA

MAURICE DENIS

Rest" this fertile and incisive son of Erin was in his happiest vein. Surety of touch and clarity of color are not the least of his technical assets and when he employs them to advantage the result is frankly inimitable. Although none of the other exhibitors revealed the mastery of Orpen there were on view excellent canvases by Augustus E. John, Philip Connard, William B. E. Rankin, Fred Mayor and others of kindred calibre.

Although one of the smallest units of the group the contribution of the English artists was attractive and stimulating. These men have taken no scant pains to achieve independence and personality, yet the results amply justify the effort expended. Unknown to most Americans, British art is at present in a healthy and progressive condition. While the original Post-Impressionist Exhibition at the Grafton Galleries in 1910-11 gave the cause of modernism in Great Britain its specific impetus, the way had for some time been preparing. A number of the younger spirits had already absorbed the new ideas in Paris or elsewhere and from thence onward the movement accumulated momentum. It was, however, not the more advanced men who were on view at Pittsburgh, but rather their immediate predecessors, those who made possible the public acceptance of a reasonably radical program.

And this in brief brings us face to face with an absorbing question, one which will shortly have to be solved by every museum in America.

It has lately been decreed by one of the leading institutions of the country that in no circumstances will the so-called modern art be admitted within its august and venerable precincts. The members of its teaching staff have been admonished to discourage any symptoms of waywardness, and even visiting lecturers have been cautioned not to descant upon such pernicious innovators as Henri-Matisse, Pablo Picasso, *et alii*. That a like situation can obtain in this presumably enlightened age almost beggars belief, yet such are the facts at hand. While it is not the present intention to indulge in one of those characteristically inconclusive discussions of the modern movement or to endorse its every aim and achievement, it behooves us to inquire whether such methods do not, to say the least, defeat their purpose. It is not repression that we need in art. It is encouragement and inspiration. Yet even without such aids the urge to see with fresh eye and responsive sensibilities will in due course make itself felt.

Compared with the more important exhibitions abroad, our various annual shows appear lacking in creative vitality. The prestige of the older tonalists is still potent,

nor have certain more vigorous tendencies thus far manifested themselves in convincing fashion. That the situation, delicate as it is, will adjust itself there can be scant question. It assuredly will if there continue to come to these shores the best current foreign production. The first in this fruitful field, the Carnegie Institute

has the credit of having introduced to us a number of the leading modern masters. The work of the Carnegie has been brilliantly supplemented by the Albright Gallery, and, with the recent rejuvenescence of the Brooklyn Museum, much may be expected for the cause of internationalism in art.

FINE ARTS EXHIBITION AT HAZLETON

BY O. R. HOWARD THOMSON

WITH a noticeable absence of blowing of trumpets, and with no gathering of the lions of art, an exhibition of paintings by American artists, sent to the Hazleton, Pa., High School by the Fellowship of the Pennsylvania Academy of the Fine Arts, was opened on the 4th of last May. Excellently hung in the Parthenon Hall of the High School, the exhibition merited infinitely more attention than it attracted. The significance of this exhibition lay in not merely the merit of the work shown, but still more in the purpose which instigated it. Art, if it is to perform its legitimate function of ameliorating the harshness that is so prominent a factor in the social order of today, must somehow or other get itself more widely known than in the past, and become a part of the lives of the people.

A belief, something like this, must have animated the members of the Academy Fellowship when, a few years ago, they first undertook the collection and partial financing of "travelling-exhibitions": that is, collections of paintings, that should go from town to town throughout the state, in order that those who lacked opportunities to visit the galleries in large cities might enjoy, in their home towns, the privilege of seeing the work of those accredited among the foremost living interpreters of the beautiful in life.

And to those lacking a belief in the almost universal goodness of human nature, it cannot but be astonishing, when glancing through the catalogues of the collections sent out by the Fellowship to see of what paintings they are composed. They are not collections of the flotsam and jetsam of the studios; nor gatherings of daubs by

immature painters who have hammered at the doors of the big galleries in vain, but, for the most part paintings by such representative artists as Edward Redfield, Emil Carlsen and Birge Harrison, Gifford Beale, Joseph T. Pearson, Hugh Breckenridge, Paul King, Blossom Farley, Mary Butler, Martha Walter and a dozen others whose standing is secure.

Not that there is not merit in the work of those lacking international reputation, those who still have their spurs to win. The pictures by these younger people are often the most delightful of all shown.

The recent Hazleton exhibition was one of the best that the Fellowship of the Academy has sent out.* It was well balanced, though stronger in landscapes than portraits: yet of portraits there were some worth much study.

Among the most notable of the paintings shown were: "Woman of Segonia," by Leopold Seyffert; "Lady in Black," by Nina Ward; "Miss H—," by Albert Rosenthal; "The Blue Japanese Parasol," by Martha Walter; "Boy with Shell," by Alice Kent; "Holly-hocks," by Adolph Borie; "Dines," by Emil Carlsen; "May: Center Bridge," by Edward Redfield; "Red Mill at Cos-Cob," by Birge Harrison; "Going to the Oyster Beds," by Fred Wagner; "Early Morning; Springtime," by Joseph T. Pearson; "Meadows," by Nicolo D'Ascenzio; "California Sheep

*The Hazleton, Pa., High School bought from this exhibition "The Blue Japanese Parasol," by Martha Walter and "Going to the Oyster Beds," by Fred Wagner. Hazleton is a small town of 28,000 inhabitants situated in the coal regions of Pennsylvania. The expenses of the exhibitions and the purchase of pictures are chiefly met by the sale of patrons' season tickets, admitting all in a family, at \$1.00 each.